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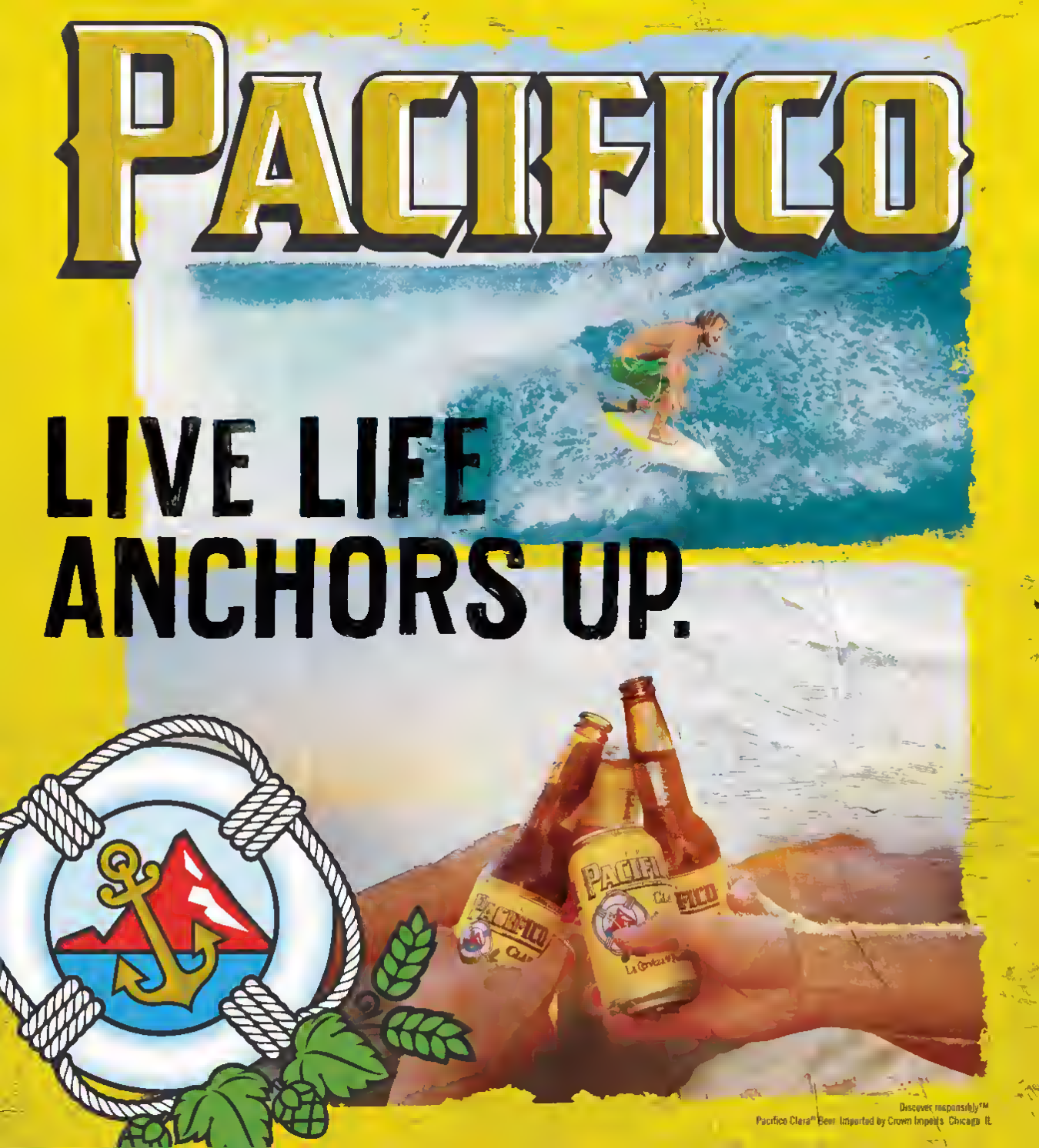

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2018 Surf Guide inside

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CHRIS VICTORIO

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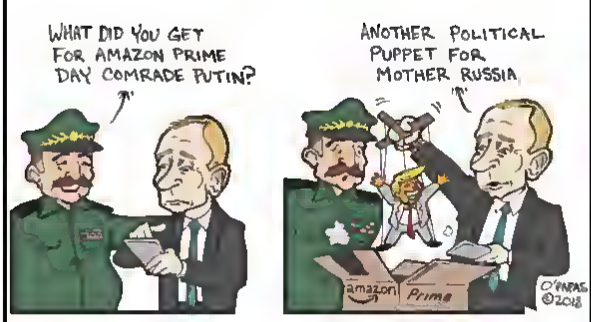
Photo courtesy of Rip Curl
Design by Richie Beckman

ORANGE FEATHERS »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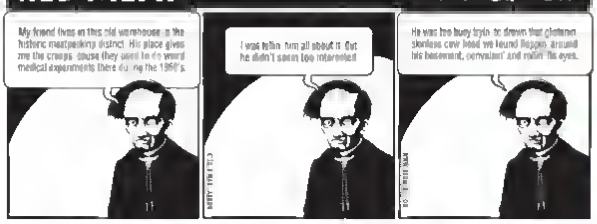
RED MEAT

the dainty snap of a butterfly trap

from the secret files of Max Cannon


My friend lives in this old warehouse in the historic meatpacking district. His place gives me the creeps 'cause they used to do weird medical experiments there during the 1950's.
I was telling him all about it. But he didn't seem too interested.
He was too busy trying to drown that gluttonous skeleton crew head we found floppin' around his basement, convulsin' and rollin' his eyes.

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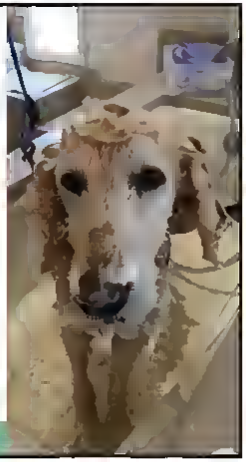

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Reasonable Farce?

Newport Beach cops argue they tried to help small woman they pummeled and jailed

A private attorney representing the city of Newport Beach insists two police officers—who pummeled and jailed an unarmed 4-foot, 11-inch female over a pending $16.70 private taxi bill—were actually "trying to help a drunk woman pay her cab driver and avoid arrest."

That's part of the argument Irvine-based lawyer Brian Wright-Bushman made in hopes of winning pretrial summary judgment against plaintiff Ashley Lauren Watts, who involuntarily entered a law-enforcement Twilight Zone in the wee hours of June 26, 2016.

moxley CONFIDENTIAL

» R. SCOTT MOXLEY

After drinking several glasses of wine with her boyfriend and an acquaintance at the Island Hotel bar in Newport Beach, Watts hailed a 24/7 Yellow Cab for a 10-minute ride home. She handed driver Ali Khandantabrizi her credit card upon arrival, but the $16.70 charge was declined.

Weight-Bushman sees the situation as a criminal-theft plot to use the cab "while knowing that she had no means of paying for the ride." But, according to Watts' attorney Jerry Steering, reality isn't so nefarious. In the weeks prior to going to the Island Hotel, the woman had canceled her credit card and ordered a replacement because of an identity-theft issue. Steering says Watts accidentally grabbed the canceled card before leaving and didn't know she'd handed the wrong one to Khandantabrizi.

Confused over the card not working, she asked the cab driver if she could settle the fare by retrieving cash from inside her apartment, which was located not in a crime-ridden area, but near Pacific Coast Highway and Balboa Island. Khandantabrizi may have experienced previous customers cheating him, he refused and elevated the situation by calling the 911 emergency phone line.

The Newport Beach Police Department (NBPD) dispatched officers Christine Maroney and Monica Aguilar to the scene. Watts, 30, again requested permission to get cash from her home. Maroney and Aguilar debated whether to take her to jail for supposedly committing a crime, but they eventually agreed to the request, following her to the front door. When the officers attempted to enter the residence behind her, Watts stated, "No, no. I did not invite you in," according to a police audio recording.

Maroney's priority quickly shifted from resolving the cab bill without unnecessary drama to confronting the perceived challenge of her state-granted authority. "Okay, then I'm just going to take you to jail," the officer said. Watts, who had no criminal record, was not allowed to get the cash so that everybody could go on with their lives. Instead, the officers grabbed Watts, slammed her face against a wall and kicked her feet out from under her before "violently" tackling and kneeing her, according to a lawsuit filed by Steering, who specializes in excessive-force litigation. Maroney and Aguilar then oddly placed two pairs of handcuffs on the diminutive Watts, dragged her out of her apartment and hauled her to jail for eight hours. They also charged her with three crimes: public intoxication, petty theft and obstructing a police officer.

"A reasonable officer could have believed that [Watts] had formed an intent to defraud the taxi driver prior to getting into the taxi," Wright-Bushman asserted before opining that "people usually know when their credit card is not working."

Never mind that the city's attorney didn't rationally explain why Watts would have tried to commit a $16.70 crime, then flee without detection while the taxi was idling at her home or when the cops stood at her front door in possession of a banking card that contained her name. "The fact that [she] offered to get the money from her apartment to pay the taxi driver did not overcome the reasonableness of believing the plaintiff intended to defraud the taxi driver because a reasonable officer could have believed, at the time the arrest was made, that her offer to pay was not credible," according to Wright-Bushman, who laughably insists Watts could have successfully committed her crime "by retreating into her home and not coming out again."

In the 22-page complaint filed inside Ronald Reagan Federal Courthouse in Santa Ana, Steering accused the officers of injuring and traumatizing his client. "Maroney and Aguilar became agitated with Ms. Watts for merely refusing to consent to a warrantless police entry into her home and verbally protesting the same, something she had an absolute [First Amendment] right to do," the attorney wrote.

The Orange County district attorney's office wasn't impressed with the NBPD case either. At the outset, it rejected the claim that Watts had obstructed the cops, then dropped the other two charges five months later.

JEFF DREW

Wright-Bushman blames Watts—not the officers—for escalating the dispute. In April, he told U.S. District Court Judge Andrew J. Guilford, who is presiding over the ongoing civil lawsuit, that he believes "the story should have ended [with the dismissal of charges], but the plaintiff has decided to turn a minor incident into a federal case." After all, the city's attorney claims, Maroney and Aguilar had probable cause to believe crimes had been committed and had acted professionally.

Steering sees the mess differently. "In their arrest reports of the incident, Maroney and Aguilar attempted to minimize their use of force by suggesting that they 'guided' and 'escorted' Watts to the ground," he wrote. "However, both [cops] intentionally and brutally tackled the plaintiff to the ground. The audio recording of the incident accurately displays the aggression and ferocity with which both officers unilaterally decided to use force upon her while falsely arresting her."

At a June hearing, Guilford wondered aloud why the taxi driver had "called the cops over a couple of bucks." Steering explained that Khandantabrizi didn't support the police officers' actions. "After they arrested Ashley Watts, they asked the cabbie, 'Do you want to prosecute?' He goes, 'No, no way.' Then officer Aguilar is in a kind of panic."

Nonetheless, Wright-Bushman asked the judge to award the cops summary judgment, but Guilford declined, noting a requirement to view the case in a light most favorable to the plaintiff at this stage. "The court cannot conclude that the officers had probable cause to arrest Watts based on the undisputed facts," Guilford wrote on June 4. "The main fact the Newport Beach defendants rely on to show there was a 'fair probability' that Watts intended to defraud the cab driver is that her credit card didn't work. But this alone isn't enough to support probable cause. If it were, any time someone's credit card gets declined after services are provided, the police would have probable cause to arrest the person for theft by false pretenses."

Calling them "unconvincing" arguments, the judge also rejected the cops' claim that Watts' intoxication as well as her refusal to permit them inside the apartment created other "fair" probabilities that she didn't intend to get the money. Guilford added, "All the facts the defendants cite to support the reasonableness of the officers' conduct show only a commercial default—not any intent to defraud."

The case is now inching forward with a scheduled March 2019 pretrial-status conference.

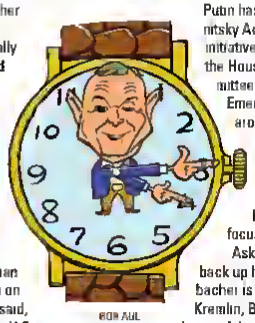
RSCOTTMOXLEY@OCWEEKLY.COM

Browder Beating

» MATT COKER

Let us return to that private meeting of the U.S. House of Representatives' Republican leadership in June 2016, when House Majority Leader Kevin McCarthy (R-Bakersfield) told his colleagues, "There's two people I think Putin pays: Rohrabacher and Trump."

There were denials initially about that having been said about Russian President Vladimir Putin, Representative Dana Rohrabacher (R-Putin's Cloak Room) and then-GOP presidential candidate Donald Trump, but after a tape recording emerged, McCarthy tried to laugh it off as "a bad joke."



BOB AUL

Let us now go to the Aspen Security Forum in Colorado on July 19 when Bill Browder said, "There's one member of the U.S. Congress who I believe is on the payroll of Russia—it's a Republican congressman from Orange County named Dana Rohrabacher."

Browder, the chief executive officer of the Hermitage Capital hedge fund that operated for more than a decade in Russia, was not joking. Hermitage's Russian lawyer and auditor, Sergei Magnitsky, who conducted an investigation into massive tax fraud related to the company, alleged corruption by top Russian government officials, many of whom are close to Putin. The Russian government still alleges Browder and Magnitsky were the corrupt ones, and after arresting the lawyer/auditor, he died while in Russian custody in November 2009.

Blaming the Putin regime for his colleague's death, Browder lobbied Congress to pass the Magnitsky Act, which allows U.S. visas to be withheld and financial assets to be frozen of Russian officials thought to be corrupt or human-rights abusers. The bill received bipartisan support, and President Barack Obama signed it into law in December 2012.

Putin has made reversing the Magnitsky Act his top foreign-policy initiative. Rohrabacher, who chairs the House Foreign Affairs Subcommittee on Europe, Eurasia, and Emerging Threats, "is running around, trying to overturn the Magnitsky Act," Browder said during the Aspen gathering of journalists, industry experts and top-level government officials focused on key security issues. Asked by the moderator to back up his claims that Rohrabacher is essentially an agent of the Kremlin, Browder denied he had evidence of that. And Browder conceded he does not possess "the bank transfers to prove" Russian government payoffs to Rohrabacher. However ...

"I believe he is under some type of influence by the Russian government," said Browder, pointing to Rohrabacher's behavior.

That same behavior led to Orange County's coastal 48th District representative turning up in Robert Mueller's investigation into Russian meddling in the 2016 election as well as the July 16 FBI affidavit accusing Maria Butina of being a Russian spy. As reported here last week, Rohrabacher calls the case against Butina "bogus."

Got Dana Watch fodder?
Email mcoker@ocweekly.com

HeyYou!

» ANONYMOUS

Emale

Just because you edit the subject line in an email doesn't mean you can introduce new information as if it doesn't contradict what I said earlier in the thread. I mean, my original words are right there if you scroll down. Maybe you think I am too old and female and stupid to notice? Oh, email, such complex technology—how will I ever cope? Once they are done digesting Paul Ryan's car, I hope that woodchuck family comes for you.

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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PHOTO COURTESY OF SURFER

CONNER COFFIN AND JORDYN BARRATT LIVEN UP THIS YEAR'S U.S. OPEN OF SURFING

BY LIAM BLUME

Drop In

PHOTO COURTESY OF SCOTT HUFFMAN

PHOTO BY JOANNE KARRATT

Jordyn Barratt stood at the lip of the pool with her foot pressing down on the tail of her skateboard.

"You know what you're doing," she thought to herself. "You've done this a million times, and this is easy. It's not a big deal. Don't worry about it."

She tried to ignore her racing, doubtful thoughts, the boisterous crowd of 110,000 fans, and the nervous pit in her stomach as the contest judge signaled her to get ready.

The 19-year-old Barratt is blindly confident in almost every activity. As she should be. After all, she graduated high school with a 3.8 GPA, and at 17, she was the first woman to compete in both the U.S. Open skate and surf competitions.

But this contest was different. In most competitions, Barratt would have four runs to perfect her score. But at the pinnacle of all action-sports contests, the X Games, Barratt would only get two runs. On top of that, she was the defending bronze medalist. And on top of *that*, she'd fallen halfway through her first run trying to do a hand plant on the coping of a 12-foot pool. Barratt needed a flawless second run if she wanted to defend her medal and once again etch her name among the greatest skateboarders in the world.

"This is super-easy," she thought. "Why're you second-guessing yourself now? It's mellow. Be mellow."

The endless legion of eyes at Minneapolis' U.S. Bank Stadium honed in on Barratt, who stood under the purple-and-white spotlights of the X Games stage. She leaned forward and dropped into the bowl for her second and final run.

PHOTO BY JOANNE BARRATT

"Why're you second-guessing yourself now? IT'S MELLOW. BE MELLOW."

COURTESY OF RIP CURL

Few spectacles in the world of sports rival the X Games. It's the Super Bowl of action sports, attracting millions of at-home and live spectators. And it's where you can always expect history to be made; for example, Tony Hawk landed the first 900 in 1999, and Travis Pastrana landed the first double backflip on a dirt-bike in 2006.

If the X Games is the Super Bowl of action sports, then the U.S. Open of Surfing is the Kentucky Derby. The Vans-sponsored contest is one of action sports' oldest, most prestigious events. As with the Derby, the mass of human indecency scantily clad in pasties, smeared with vibrant body paint and drunkenly calling themselves U.S. Open spectators are as much of a highlight as the contest itself.

Huntington Beach has hosted the U.S. Open of Surfing on the south side of the pier since 1959. Back then, it was known as the West Coast Surfing Championship. Except during a brief hiatus in the 1970s, the contest has continuously grown in its nearly 60-year history and is considered the largest surf contest in the world by sheer volume of spectators.

Though the U.S. Open has been marred by controversy—most notably the 2013 Huntington Beach riot, which cost the city $30,800 and resulted in 20 arrests—the contest adds tens of millions of dollars to Orange County's economy each year. According to the U.S. Open Economic Impact Study commissioned by the city, the nearly 500,000 contest-goers in 2010 spent $21.5 million in the county, $16.4 million of which was spent directly in Huntington Beach.

The event's expansion includes the Vans Park Series, a vital contest in professional skateboarding, and now the Vans BMX Pro Cup. Running from July 28 to Aug. 5, this year's event promises as much action in the contests and in the stands as every other year.

Of all the competitors past and present, Barratt is among the most prestigious. She won skateboarding bronze in 2016, the same year she was the first woman to compete in both the surfing and skateboarding competitions. This year, Barratt seeks gold as well as to make history as an inaugural member of the 2020 U.S. Olympic skateboarding team.

Barratt's mind emptied as soon as she dropped into the bowl on her second run of the 2017 X Games. She hit the first ramp with furious speed, careened 8 feet into the air over the ramp, arched back and grabbed her board with her left hand, then landed with flawless grace on the other side. Barratt wasn't even thinking about landing the first jump. In her head, she had already landed it and was thinking one trick ahead to grinding the coping atop the 12-foot-deep pool in front of her.

"I always think one trick ahead," Barratt says. "It's kind of a mind trip because when I'm thinking about doing a backside air but I'm doing a frontside grind, I know I'm not going to think too hard of the frontside grind. If I was only thinking about the frontside grind, I'd get in my head too much. If I'm thinking about the next trick, I've already made it and I'm onto the next trick."

Barratt picked up speed. Traveling around the pool, her pink-streaked, braided blond pigtails trailed every movement of her skateboard. She approached another ramp, launched into a grab and landed easily.

Barratt pumped her legs for speed, scaled the vertical face, planted her left hand to the coping in a one-handed handstand, and rode back down the ramp effortlessly.

Most people would back away from tricks such as this after falling, but not Barratt. "If I fall on something and I'm scared to try it again," she says, "I always go back to the trick I slammed on. I don't want a trick to defeat me."

Barratt coasted with surfing-style ease, landing every grind, every hand plant and every air out of the pool. The Park Series is perfect for Barratt because it's just like Banzai Skatepark in Hawaii, where she learned to skate. "Banzai is all small transitions, no street at all," she explains. "It's basically how a park is today—like the U.S. Open or the X Games."

The final air born rang out across the cheering crowd at the U.S. Bank

» CONTINUED ON PAGE 10

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Drop In

» FROM PAGE 9

Stadium. Barratt aired out of the pool, caught her board and landed on her feet A broad smile widened across her tan face while she held her board victoriously above her head

Barratt walked over to a scruffy-chinned fortysomething man in a white shirt who was grinning wider than anyone in the stadium. Over the past few years, 10-time X Games gold medalist Bucky Lasek has become a mentor to Barratt. Lasek has taught Barratt the style he and other pool skaters of the '80s invented and has even instilled a reverence for that era's punk rock in her

"Growing up, Bucky was always my favorite skater," Barratt says. "The first skate video I ever saw was of Bucky If you'd told me five years ago that I'd be skating with him, I'd have been like, 'Good joke!' It's almost like it's too crazy to even be happening"

While Barratt and Lasek cracked jokes, the judges worked furiously After a moment, an announcement boomed over the speakers "86.66 for Jordyn Barratt." The crowd erupted with applause.

Barratt took the silver medal in the 2017 X Games with her flawless second run. During that breakout season, Barratt seized gold in the Vans Combi Bowl contest in Orange and first place at the Bondi Beach Bowl-a-Rama in Australia.

As her skills grow and she accumulates accolades, Barratt is excited for the 2018 U.S. Open, for which she has been preparing feverishly She needs to, as a win here could mean an opportunity to represent the Stars and Stripes in Japan.

PHOTO BY JOANNE BARRATT

Conner Coffin didn't enjoy the 2012 U.S. Open of Surfing very much. Though he'd been competing at Huntington Beach since he was 10 years old, he'd never performed well and felt out of his element among the seething crowd. Though Huntington is only 130 miles south of Coffin's hometown, Santa Barbara, the buzz of the community was a little unsettling.

"All the people, and it just felt so crazy and hectic—it was wild," Coffin remembers. "Santa Barbara is pretty mellow, and [this] wasn't the sort of scene I thrived in."

But there he was, sitting on his board while wearing a red rashguard and searching for a rideable wave in a sea of sloppy surf under the hot sun on the eighth day of the U.S. Open. Any residual uncertainty from his previous losses had to be left on the shore that day Coffin was on the cusp of either accomplishing his dream of becoming a professional surfer or quitting the sport.

Surfing against Coffin in the Junior Pro that day were Filipe Toledo, currently the top-ranked World Surf League (WSL) competitor of 2018, and Kanoa Igarashi, the Huntington Beach native who's currently 17th in the WSL.

Coffin's biggest tool against the others wasn't just talent—shit, they were all talented But rather, it was a renewed determination to succeed. Just a few months prior, Coffin, feeling disheartened about the ups and downs of his Junior Pro career, decided to take time off the competitive circuit to reconsider his surfing career

"I hadn't won a contest in so long," Coffin remembers, "and I was like, 'Man, maybe I'll never win one of these things again.'"

Coffin returned to Santa Barbara, where he worked for his father, a contractor. "I think I shoveled gravel, carrying 5 gallon buckets full of dirt every day for months, and thought, 'Man, this is not as fun as surfing,'" he recalls. "So it really motivated me to work harder"

He began treating surfing as though it were a 9-to-5 job, putting the same effort into the sport that he had put into working with his dad. "I took that same work ethic to the World Qualifying Series and the desire to compete," he says "I thought, 'Man, I gotta dive in here one more time and really give it a solid go' Being on the tour was a dream I'd had since I was young Once I was

ready to hone in and give it my all for a year, I was able to make it happen. I didn't want to look back and say I was that close and walked away without giving it 100 percent."

In his first run in the final round of the 2012 U.S. Open Junior Pro competition, Coffin dropped in and crouched low on a short, mushy left-handed wave. The wave didn't look too promising, but Coffin surfs with all the swift improvisational turns of a blues guitarist, driving low into the wave's pocket like a bass note before swiftly carving up its face to glide along the high treble notes of the cascading crest.

Though the wave wasn't perfect, Coffin's determination to stick with it paid off. After he dropped back into the pocket, the wave reformed perfectly. Coffin pumped, leaning low against the wave, and whipped his board high on the lip.

PHOTO COURTESY OF SCOTT HUFFMAN

Each following wave that day was equally mushy and slow to form, yet Coffin kept going against stiff competition from Igarashi and Toledo.

Igarashi treated every wave like a ramp. No matter how sloppy the wave, he managed to launch out of the lip and land clean.

It was a dogfight between Coffin and Igarashi for the rest of the final heat. Each move was perfectly countered, and the judges made careful notes.

When the final air horn sounded and the competitors went ashore, Coffin was met by a hoard of cheering fans. His brother and dad hoisted him onto their shoulders and carried the young surfer across the sand to the podium. His scores of 8.17 and 8.93 were the highest of the day. Coffin had won the 2012 Open Junior Pro for the first time.

A reporter approached Coffin immediately after and asked, "Winning the U.S. Open, what's going through your head right now?"

Between exhausted breaths, Coffin replied, "I'm just over the moon right now. I've been doing this contest for so long, and I used to struggle terribly at Huntington Beach, so I worked really hard to get better at that. I'm just really stoked that that final went my way."

The following year, Coffin won the U.S. Open Junior Pro again. He still remembers almost every detail of those two competitions. For Coffin, a win in Huntington is like a win in his hometown. He feels proud to compete in California and to participate in the historic U.S. Open.

Today, Coffin is ranked 11th professionally in the WSL and is hot off a fifth-place finish in South Africa earlier this month.

Watching Coffin surf is akin to listening to an extended dueling guitar jam from the Allman Brothers. Which makes sense because Coffin is both an accomplished guitarist and a fan of '70s blues rock. Despite his obvious talent, he always humbly describes his accomplishments in surfing and music.

"To me, music and surfing, I've never felt like I was the best," Coffin says. "People can do so much crazier shit than I can do on a board and with a guitar. But for me, I've always been inspired by people who can do something simple with style and flow and with emotion. Music and surfing are so expressive. When someone's doing their thing, you can connect with that, and when someone's faking or trying to force a style, you know. It's very improvisational—that's the word I'd use between surfing and music. When it's feeding off itself and what's happening, that's kind of like surfing. You're constantly playing off the wave. As it changes, you're working with it, and it's never the same, and that's really cool."

Although Conner Coffin will not compete in this year's U.S. Open, his brother Parker will. Currently ranked 168th in the Qualifying Series after coming off a hot 2017 season, Parker needs a handful of key victories, including U.S. Open wins, if he wants to join his brother in the WSL. The Coffin family will be watching Parker compete off the southside of the Huntington Beach pier, glad to return to Surf City.

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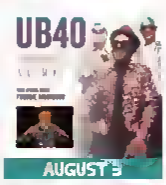

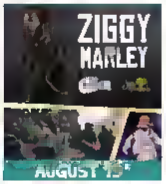

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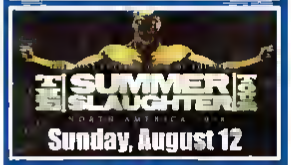

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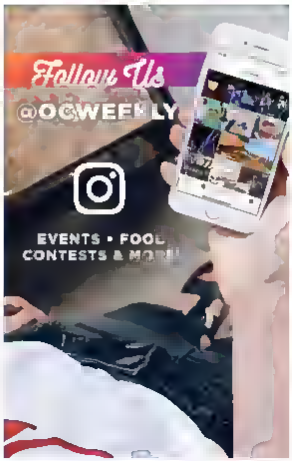

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YOU HAVE SOMETHING
IN YOUR TEETH

BOBBY BRADLEY

fri/07/27

[CONCERT]

Dying Lit
Playboi Carti

Atlanta rapper Playboi Carti has distinguished himself from other rappers in the scene with his interesting approach to making music, despite not being a strong lyricist. Naysayers can scoff all they want, but Carti's songs bring an unprecedented level of wackiness thanks to layers of strong beats and infectious mumble-rap freestyling that worms its way into your ears.

MORE » ONLINE
OCWEEKLY.COM

Having conquered the music scene, gained numerous collaborations with the likes of Nicki Minaj and walked the Paris runway for designer Virgil Abloh's menswear collection, 21-year-old Jordan Carter is headed farther up the ladder to success and stardom. Follow his ascent at tonight's Observatory show.

Playboi Carti at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 & 11 p.m. $40. —AIMEE MURILLO

[COMEDY]

IT'S SHOWTIME
Mo'Nique

Actress/comedian Mo'Nique is one of those rare talents who, when presented with an opportunity, not only meets the challenge but also blows it away. That was the case when she played the mother of Gabourey Sidibe's Precious in the 2009 Lee Daniels film, earning her critical praise and an Academy Award for Best Supporting Actress. Since then, she has continued impressing audiences with her dramatic acting prowess, namely for her performance as Ma Rainey in HBO's Bessie. It's easy to forget, then, that the Baltimore-born actress cut her teeth in comedy, which is exactly the space in which you'll see her tonight. Get ready for a fully loaded standup set at the Brea Improv, where the big-name talent will return to her roots and present us with an evening of captivating comedy.

Mo'Nique at Brea Improv, 180 S. Brea Blvd., Brea, (714) 482-0700, breaimprov.com. 7:30 & 9:45 p.m., also Sat. $40-$90. 21+. —AIMEE MURILLO

sat/07/28

[CONCERT]

WE WANT THE FUNK
Funk Freaks

Dam-Funk takes funk into the future, the Mofunk and Hobo Camp crews take it to wild places in the here and now, and dudes such as Benedek and Jamma Dee take it to strange unexplored planets—but if you want funk that will just take your head clean off, nobody does it better than OC's own Funk Freaks. This is weapons-grade funk of mass destruction. They collect it, they spin it, they make it, and they even put it on vinyl via their own Funk Freaks label, which you need to be caught up with. This is the bonebreaking post-Parliament sound purified into its most potent form, delivered by a murderer's row of DJs. While you can often find Funk Freaks holding court at Original Mike's in Santa Ana, this time they'll be setting up to knock 'em down at Marty's On Newport in Tustin—get ready for nothing but the good stuff.

Funk Freaks at Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995. www.martysonnewport.com. 9 p.m. $5. 21+. —CHRIS ZIEGLER

[FOOD & DRINK]

A Tu Salud!
AltaMed Food & Wine Festival

"One cannot think well, love well, sleep well, if one has not dined well," advised Virginia Woolf, whose politics and philanthropy would likely have supported the good work of AltaMed. The nonprofit, high-quality, health-care provider is sponsoring OC Meets Napa & Baja, a fundraising celebration featuring fine wine and gourmet food produced and served up by Latinos and Latino-owned wineries in California and the newly popular northern Baja wine region. Held at the San Juan Capistrano Mission, admission includes your fill of tasting and eating, with food, wine and spirits from 60 vendors, R&B outfit DW3, and, as a thank-you gift, a high-end Riedel wine glass, a practical and symbolic souvenir of your good thinking, good dining and goodwill.

AltaMed Food & Wine Festival at Mission San Juan Capistrano, 26801 Ortega Hwy., San Juan Capistrano, (310) 372-2151, altamedfoodwine.org. 7 p.m. $150. —ANDREW TONKOVICH

sun/07/29

[THEATER]

Blending the Bard

All the World's a Grave

To see or not to see—that is the question, and we recommend the former! STAGEStheatre presents the 21st-century amalgam of some of Shakespeare's works. See Hamlet going to war for Juliet, who is the daughter of King Lear! Witness Hamlet's mother's treacherous murder of her husband and new marriage to Macbeth! Behold Iago's devious attempt to convince Hamlet that Juliet is having an affair with Romeo! In short, it's ALL messed up! But can you resist the juiciest morsels of Shakespearean tragedy mixed up into one epic spectacle? We don't think so!

All the World's a Grave: A New Play by William Shakespeare at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 725-4484, stagesoc.org. 2 p.m. Through Aug. 26. $20-$22.
—SCOTT FFINKLATT

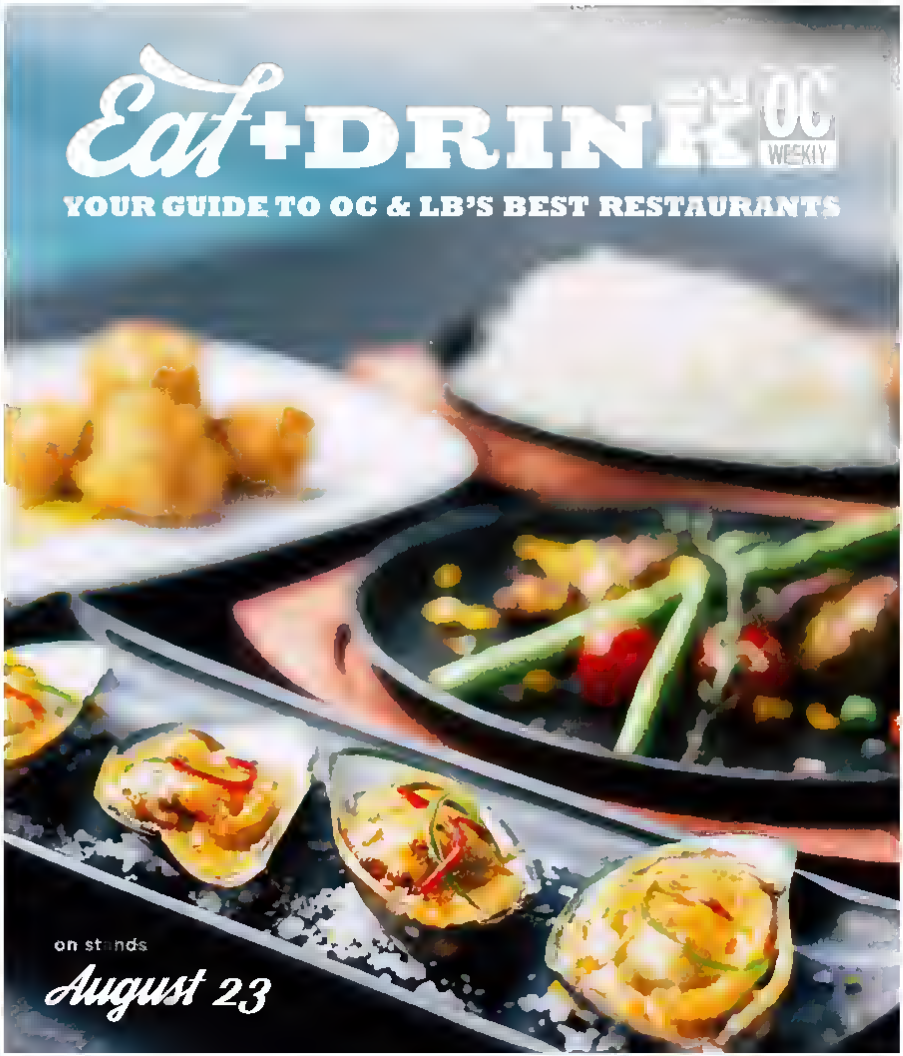
[EVENT]

One of Us!

Church of the Freaks

The freaks come out to Long Beach this weekend—more specifically, on Sunday afternoon at Alex's Bar—for another installment of the brilliant Church of the Freaks variety show. Presented in conjunction with the delightfully twisted gallery Dark Art Emporium, this party has it all: burlesque babes, creepy tattooed magicians, scary clowns who staple shit to their bodies, live music from Radioactive Chicken Heads and Bloody Death Skull ... Plus, tickets are cheap, and the event goes until 8 p.m. Join us in reveling in this amazing gathering of weirdness.

Church of the Freaks at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 2 p.m. $12-$15. 21+. —ERIN DEWITT



mon/07/30

[TRIVIA]

Music Nerds Wanted

Rock N Roll Themed Night

Pub quizzes are the national rage because there's nothing more invigorating than matching your vast cultural knowledge against that of peers who are also boozing it up. Tipsy trivia-ing notwithstanding, we're hoping that most pub quiz players can at least find the USA on a world map sans country names listed—but this pub quiz is all about the rock and the roll. Grab some pals and head to Alex's to try to win ultimate bragging rights by correctly naming the actress whom Cat Stevens was singing to in "Wild World" or which Hindu goddess inspired the Rolling Stones' tongue logo, among numerous other visual, audio and historic tidbits. And just remember: Smartphone theaters never prosper!

Brain Party Trivia Presents Rock N Roll Themed Night at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 8 p.m. $5. 21+. —SR DAVIES

tue/07/31

[CONCERT]

No Limit

G-Eazy

It seems as if a G-Eazy-powered ensemble tour has become a staple of the summer. Over the past few years, the Bay Area-based rapper has evolved from a college rap hero to a mainstream pop star. Though in some quarters, the 29-year-old is better known for his recent split with Halsey, his third (and most recent) album, *The Beautiful & Damned*, continues to linger even as critics dismissed its merits. Now on the road with the likes of Lil Uzi Vert and Long Beach's own Ty Dolla $ign, Eazy is one of the most visible faces and voices in mainstream hip-hop today.

G-Eazy with Lil Uzi Vert and Ty Dolla $ign at FivePoint Amphitheatre, 14800 Chinon, Irvine; www.fivepointamphitheatre.com. 6:30 p.m. $29.50-$174.50.
—WYOMING REYNOLDS

wed/08/01

[TALKS]

DREAM IT, STREAM IT!

Don't Be Boring—The Theory of Podcasting

Want to be the next award-winning podcast a la *OC Speakly*? Alas, our beloved experiment didn't bring fame or riches, only great fun and conversation, making every episode more than worth the effort. Follow in our footsteps by learning the basics at a workshop hosted by the 1888 Center in Orange. The first of three sessions deals with all the hardware and software needed to get a show off the ground. Next comes conversational tips on how to avoid boring an audience to death with totally unstructured banter. The last installment focuses on editing a tight show. At the helm of these lessons are podcast hosts Mike Gravagno and Ryan Haley of *Writers' Block* and *The OC Disorder*, respectively. And when the time comes for your first episode, remember to leave that monotone public-radio voice for terrestrial snoozefests!

Don't Be Boring—The Theory of Podcasting at 1888 Center, 115 N. Orange St., Orange, (657) 282-0483, 1888.center. 6 p.m. $20. —GABRIEL SAN ROMÁN

[CONCERT]

Light the Candles

Modern Disco Ambassadors 10-Year Anniversary

The OC-based Modern Disco Ambassadors (MDA) turned 10, and short of Steve Aoki popping out of a cake, we can't think of a better way to celebrate all the memories than seeing what MDA have in store. Tonight and every Wednesday this month, they'll present a weekly slate of anniversary-centric dance parties, starting with techno/house/disco producer Lee Foss. Other prominent names gracing the La Cave stage will be Matt Lange, Francesca Lombardo, Hector and Matthew Dear, providing some enchanting tunes for the momentous occasion. Here's to another decade!

Modern Disco Ambassadors 10-Year Anniversary with Lee Foss at La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944, www.followmda.com. 10 p.m. $7–$20. 21+. —AIMEE MURILLO

thu/08/02

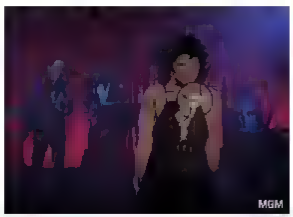
[FILM]

Starry Man

Loving Vincent

The award-winning *Loving Vincent* was released in theaters for a woefully limited time last year, but you can now catch this breathlessly amazing flick at the Huntington Beach Art Center. Each shot of this animated biography of tortured but brilliant painter Vincent Van Gogh features hand-painted oils in Van Gogh's own Post-Impressionist style, creating an appropriately haunting and beautiful effect. Complimentary refreshments will be provided, while Van Gogh specialist Dr. William J. Havlicek offers some helpful insights into the life and times of *The Starry Night* artist.

Loving Vincent at the Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650, www.huntingtonbeachartcenter.org. 6:30 p.m. Admission by donation, RSVP required. —AIMEE MURILLO



[FILM]

A STRANGE WORLD!

Blue Velvet

Eighteen years into the new millennium, and director David Lynch is still one of the most surreal, insanely unconventional filmmakers working today. If you're still scratching your head about the latest season of *Twin Peaks* (which, by the way, deserves some serious Emmy love), indulge in this other, freakier feature that also stars Kyle MacLachlan. *Blue Velvet* pokes at the dark underbelly of middle American suburbia that Lynch has always been fascinated by, the nightmare fuel that has driven most of his works. If you know it, you're well-aware of how a severed ear, a mysterious nightclub singer and a deranged, Pabst Blue Ribbon-loving maniac are connected. If not, strap in, and know that you'll never listen to Roy Orbison's "In Dreams" the same way again!

Blue Velvet at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 2:30, 5, 7:30 & 9:50 p.m.; also Aug. 3. $7–$10. —AIMEE MURILLO

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11/9 & 11/10 AMERICA
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11/20 & 11/21 TODD RUNDGREN
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12/2 DWEEZIL ZAPPA
8/27 AMANDA SHIRES
12/6 & 12/7 JONNY LANG

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11/19 MICHAEL TOMLINSON
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11/21 AN UNPREDICTABLE EVENING WITH TODD RUNDGREN
11/29 BAND OF FRIENDS (A CELEBRATION OF ROBY GALLAGHER)
11/30 DSB
12/1 WHICH ONE'S PINK PERFORMING DARK SIDE OF THE MOON
12/2 DWEEZIL ZAPPA
12/6 JOHNY LANG
12/7 JOHNY LANG
12/8 LED ZEPAGAIN (LED ZEPPELIN TRIBUTE)
12/14 GARY HO HO HOEY
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Tapas Beach

Pan y Vino brings sangria and Spanish tapas to Balboa Peninsula

BY EDWIN GOEI

Before going to Pan y Vino on Balboa Peninsula, it might be wise to consider the time of year. Right now, during the height of summer, this area can get as crowded as Disneyland on July 4. But since it's located on a thin strip of land that has only one way in and one way out (if you don't count the ferry), the traffic is even more atrocious and parking harder to snag. You will inevitably arrive at the restaurant at least 30 minutes later than you intended.

I was late to my reservation by that much. But I didn't really need one. Right now, Pan y Vino is still the kind of place that puts a hostess out on a sidewalk podium to solicit customers from the street. As I approached her, she asked me, "Do you like sangria?" Only when I said I had a reservation did she drop the sales pitch.

She led me into a skinny dining room with red, plush-covered chairs and a ceiling that flutters with dozens of tiny Spanish flags all strung together. Until about a few months ago, the place was called Le French Touch, a bistro owned by Jerome Armnius offering duck confit and crème brûlée. But sometime this spring, Armnius changed course and rebuilt the concept into this Spanish tapas bar.

As it turns out, Armnius owned another Spanish restaurant in France before coming to the U.S. It was called El Toro, located in Ermont, a suburb of Paris, and from the pictures I saw of that restaurant and its food, it seems Pan y Vino is its second incarnation. The menu is virtually unchanged, a reliable roll call of what you expect from a tapas bar.

There's patatas bravas, those tiny cubes of golden fried potatoes drizzled with a spicy tomato sauce. There's even a tortilla, a classic Spanish dish resembling quiche, but containing a matrix of potatoes bound together by lashings of egg and served as a big wedge. Armnius' version is dense, a touch undersalted and accompanied by slices of crusty bread in case you haven't had enough carbs.

I used the bread to sop up the red, spicy olive oil in another dish called pulpo en aceite de oliva. The pulpo (octopus) is cut into chunks and served roiling-hot in a small cast-iron pan. The morsels possessed a lovely chewiness somewhere between rubbery and tender that made me happily aware I'm eating octopus. I can't guarantee, however, it will always be made fuming and spicy like the way I had it. Not too long ago, Armnius served it cold with lemon and olive oil, which wouldn't be the first time he changed his mind on things.

EDWIN GOEI

But as long as this place remains a Spanish restaurant, there should always be three kinds of croquetas—with Serrano ham, chicken or goat cheese. All are breaded and deep-fried to crispy orbs that bleed a béchamel lava when you crack into them. It almost doesn't matter which one you choose; the fillings become hard to taste above the ooze of the milky roux and the contrasting crunch of its shell.

If you want to taste meat, then get the meatballs better known as albondigas de carne, in which four loosely packed meat spheres fall apart in a sauce made of fresh tomatoes. This dish is borderless. The flavor profile is similar to the meatball I once had at Zena's Lebanese in Orange but also something my own Indonesian mother makes at home. That is to say, it's pure comfort food.

Unless you're feeling spendy, it may be unnecessary to try any of the ibérico charcuterie, which comes from a specific breed of pig that once roamed free in an oak forest and fed on its acorns. At Pan y Vino, samplings of it take up an entire menu page to describe and costs up to $65.

To fill out the rest of your meal for less money, you could get the paellita, a small serving of paella with slightly overcooked shrimp, chicken and mussels. On my visit, the rice was gummy and didn't have the coveted crusty bottom, but that's to be expected since it's not actually cooked in the pan it's served in.

When your sangria glass has nothing left but the fruit, order the crema Catalana. I'm not sure it's all that different from the crème brûlée Armnius used to serve at Le French Touch, but get it anyway. You'll need something sweet to take the bitterness out of the drive back to the mainland, which, if you go on a Saturday night, will take an hour from this point to the Triangle in Costa Mesa.

PAN Y VINO
704 E. Balboa Blvd., Newport Beach, (949) 873-5870, pan-y-vino.com. Open Mon.-Wed., 5-9 p.m., Thurs., 11:30 a.m.-9 p.m.; Fri.-Sat., 11:30 a.m.-10 p.m. Tapas, $6-$19. Beer and wine.

WHAT THE ALE
» GREG NAGEL

'Cue the Spirits

LEFT COAST BREWING CO.
6652 Irvine Center Dr., Irvine, (949) 387-5170, leftcoastbrewing.com

Little do most new craft-beer geeks know that Irvine was the site of the county's first production brewery. Twenty-four years later, not only is the city finally getting a second, but it's also getting the county's third production distillery at the same time with Left Coast Brewing's tasting room, smokehouse and distillery. The family at Left Coast, which independently operates out of a large San Clemente warehouse, has had its eye on something a bit farther north for some time.

"The Irvine Co. [has] approached us over the past few years, and we finally made it happen," says Shawn Hadjis. "It's the perfect place for shopping, dining and living. ... My dad, John Hadjis, has been a resident of Irvine for more than 20 years."

The family isn't new to running restaurants, with 15 franchised and owned Oggi's Pizza locations throughout the Southland dating back to 1995. But this is the group's first endeavor with barbecue and a distillery. With 24 taps, the main focus is getting people to try Left Coast's beers, which are fresh from the source.

"The distillery was an afterthought, but personally, I've always wanted to make spirits, so my cousin and I finally convinced Uncle George to make it happen," Shawn says. Longtime Left Coast brewer Jim Clarke will be brewing and distilling on the new system, which will offer both specialty beers and spirits for guest sampling, as well as custom cocktails.

The new location, which created around 40 new jobs, also offers Kansas City-style barbecue from executive chef Jason Isiames, a Lenexa, Kansas, native. "He's also Greek like us—sort of a distant relative," Shawn says laughing.

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GREG NAGEL

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SoCal Khmer

Cambodian chef Chad Phuong wants to launch a food truck

SARAH BENNETT

In the Battambong province of Cambodia in the early '70s, Chad Phuong's grandmother had a stall in their village from which she sold the classic Khmer cold noodle dish nom banh chok. When the brutal Khmer Rouge took over (and made private businesses illegal) later that decade, Phuong's family fled to a refugee camp on the Thai border, where his mother made rice paper for spring rolls.

But after landing in Long Beach in the early '80s, Phuong took over cooking duties for his siblings while his mom and stepdad attended night classes at Wilson High School. "I learned at a very young age how to make things using whatever was around. When I was left with my stepsiblings, I had to make dinner, and I had to be resourceful," Phuong says, noting there were no Cambodian markets in the city at the time. "Food has been in my family forever. It's always been how we survived."

These days, Phuong is known to Cambodians throughout the country as Battambong Bob or "The Crawfish Guy." For the past decade, he has been bringing pop-up Southern-style seafood boils, inspired by the food he ate while working at a slaughterhouse in Texas, to Khmer cultural events around the country under the company name Cambodian Cajun Crawfish.

In 2013, he started experimenting with a separate line of take-home products simply called Cambodian Cuisine, which he sold via Costco-like sample tastings on weekends at Cambodian markets around the city. His jars of complex, traditional Cambodian sauces and pickled goods, packs of paper-thin Cambodian beef jerky and tangy frozen twa ko sausages, and more can now be purchased through an online shop or, more easily, at nearly all of Long Beach's Cambodian markets.

"The first batch [of sauces] I sold to a store was gone in two to three days—that's when I knew I was onto something," Phuong says. "People wanted something that was fresh, organic, local and authentic. They don't even have to be Cambodian to appreciate it."

In addition to running two side businesses and working as a surgical technician by day, Phuong is expanding his operations with a series of weekly pop-up dinners to raise money for what he hopes will be the first of many food trucks. He aims to launch the trucks in different Asian-heavy cities and create jobs there by serving Cambodian-American takes on everything from crawfish to steak. "I feel a responsibility to keep my culture alive through food," the chef says, "I want people to see that other side of me, the struggle we went through as Cambodian-Americans. I want people to know they should try our food because it's really good."

On the past few Mondays, Phuong has been serving a different themed meal at the Cambodian-owned Delightful Crepes Café. Some dinners have been traditional (his ban chao is out of this world), while others are inspired by his decade of low boils or his own background as a mixture of several Southeast Asian ethnicities. July 30's dinner is titled "Summer in Siem Riep" and is an introduction to prahok, the pungent fermented fish paste that is to Khmer cooking what garlic is to Italian.

Future meals may include an appearance by another specialty: Battambong sliders. Around the time he started making and selling sauces, Phuong created a smoky tri-tip using his own version of kreung, the Cambodian spice mix made from lemongrass, kefir lime leaves, galanga and more. Sliced soft and placed on a small burger bun with Swiss cheese, slaw and an Asian-style barbecue sauce, it's tangy and herbal and unmistakably American.

"I think my food is more SoCal than anything else," Phuong says. "I love ramen. I love noodles. I love tacos. I grew up here for 40 years and have friends from all walks of life. I can't possibly just do Cambodian food and be stuck with it."

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For future event information, follow Chad Phuong on Instagram. @battambongbob

LONG BEACH LUNCH
» SARAH BENNETT

GREG NAGEL

Seasonal Eats

The new summer menu at Farmhouse at Roger's Gardens

I have a crazy theory regarding seasons in SoCal: Various fruits and vegetables ripen according to ladies' fashion. Wait, hear me out! When women wear boots and sweaters, you're likely to find chard, beets and hardy herbs at the local farmers' market. As boots are shed in the warmer months, berries, currants and passionfruits are ripe and ready. One of the best places to experience both at the same time is at Farmhouse at Roger's Gardens, where chef/owner Rich Mead and head of cocktail research and development Anthony Laborm handpick what will end up on your plate and in your glasses based on the latest trends. The fashion, of course, is provided by you.

Farmhouse's al fresco eatery is essentially *Project Runway* for what's fresh, eye-catching and snappy. Combine that with the sweet-smelling roses from the adjoining Roger's Gardens permeating the warm Corona Del Mar air, and the scene is set for a memorable meal. One day, berries are in. The next day, they are out.

The new summer menu has some first-timers, including Autonomy Farms chicken-liver paté with pickled green garlic, mustard greens, onions and house-made jam on a super-satisfying grilled Rye Goods bread ($15), which goes great with a fresh local craft pilsner beer on tap or a brut rosé. However, the new Icelandic cod dish ($33) caught my attention, with its panko-dijon crusted cod perfectly contrasting the plate's base of bright-yellow passionfruit purée alongside gorgeous, brown, wild rice adorned with currants, crunchy pine nuts and leggy asparagus. I found myself dipping the asparagus in the purée as if they were paint brushes and I were going to paint a happy yellow sun—oh, the things you do while drinking.

"When the guy at Sea Wind Farms in Fountain Valley started growing passionfruit, that's when we made up the dish because he's a really nice guy," notes Mead before darting off to greet other tables, as he does.

To pair with the dish, I ordered Laborm's Farmhouse Whim. What I got was a chilled, polka-dotted drink in a martini glass featuring a new gin he discovered from Amass Los Angeles that, on its own, is citrus-and-cardamom-forward. "I'm still looking for a name on this one, but it has wild honey, lemon juice, gin, lemon twist and this really cool Tuscan olive oil [Mead] found that I infused with grapefruit," Laborm tells me. Seeing how some of his drink names can be somewhat risqué (Nut Up Piña, anyone?), I ask, "How about you call the drink a pregnancy test, and it's garnished with either a plus or minus sign?" The cocktail has a nice citrus zing on the nose, followed by a velvety texture from the Tuscan EVOO.

"I'm pretty sure this meal got me pregnant," I say, winking, on my way out.

Eat & Drink This Now

» GREG NAGEL

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How They Shtupped

Scotty and the Secret History of Hollywood reveals the sexy side of old Tinsel Town celebs

BY AIMEE MURILLO

BOWERS TODAY . . .

IN HIS PRIME . . .

. . . WITH FRIENDS (AND FELLOW HUSTLERS)

COURTESY OF GREENWICH ENTERTAINMENT

Old Hollywood gossip and underground history are juicier than any Douglas Sirk melodrama, and Matt Tyrnauer's documentary *Scotty and the Secret History of Hollywood* provides that scandalous sugar high you're looking for. Its subject, Scotty Bowers, is a former hustler who, during the 1940s and '50s, provided private space for Hollywood's straight and gay celebrity hookups at his humble trailer behind a gas station, away from the prying eyes of the tabloids and the dangers of police raids.

Knowledge of Bowers and his sexual exploits (sexploits?) eluded mainstream knowledge for the better part of the 20th century. (How it escaped the wrath of Kenneth Anger for his seminal book *Hollywood Babylon* is beyond us.) But in 2012, Bowers released a memoir that detailed his experiences catering to the base desires of the Hollywood elite in *The New York Times* best-selling book, *Full Service: My Adventures in Hollywood and the Secret Sex Lives of the Stars*. The tome not only gives a who's who of Tinseltown celebs who came calling on Bowers for a secret encounter (Katharine Hepburn, Cary Grant, Ava Gardner, Charles Laughton, Lana Turner, the Duke and Duchess of Windsor, etc.), but it also serves as an interesting window into the peculiar control studios had over the public images of their stars, repressing them from living their authentic selves, especially those who didn't identify as straight.

Tyrnauer's doc gives a comprehensive look at Bowers' life, and it's quite compelling. After serving in the Marines during World War II, he headed for Hollywood and landed a job as a gas-station attendant—which is where he met director George Cukor, who invited Bowers to his home for a private, kinky pool party. From there, Bowers enlisted other gas-station attendants, dates and friends to provide all kinds of sexual favors, with Cukor and other closeted peers spreading word of the network and earning Bowers the distinguished reputation as a "pimp to the stars."

Bowers doesn't shy away from giving certain lurid details, and his openness about it is quite remarkable. But a question about whether it is right or ethical to reveal these details is raised often within the film, most notably in a scene in which Bowers is confronted by an angry fan at a book signing for *Full Service*. Bowers' response to the accusation that he's outing certain individuals and unfairly detailing their private lives is twofold. One, most of these people he discusses are already well-known for being gay; two, what shame is there to be had in the knowledge that Hollywood types are simply doing what every person on Earth has done at one point or another?

Beyond sexual release, the 94-year-old offered non-sexual companionship and friendships that lasted years, which he never received a dime for; he reveled more in maintaining an "introduction service" for friends—in essence, he was a one-man Tinder app.

However interesting in its scandalous nature, this film would be exceptional if it weren't so disorganized in its latter half, which seems to have trouble piecing together the various facets of Bowers' life. But documenting a personality that is this complex and lively can't be easy. Beyond learning of his sexual adventures, we follow him as he works out book deals or goes to the hospital for dialysis treatments. We also witness his interesting quirks, including a hoarder complex, and learn how difficult it was for him to keep a stable relationship and be a good husband and family man in his first marriage. Bowers recounts the death of his only daughter from a botched abortion and, in an eyebrow-raising scene, recalls how sexual abuse from pedo priests during his days as a Catholic altar boy informed his sexually adventurous nature later in life.

His positive disposition remains unfettered in discussing these darker topics, as they've had little effect on his ability to be reliable to his big-screen friends, but the grander takeaway seems to be that he's not one to waste time dwelling on trauma.

Any old Hollywood film fan would probably delight in learning this hidden dimension to the lives of the stars they thought they knew, and *Scotty and the Secret History of Hollywood* satisfies that quest for raunchy knowledge. If you're truly looking to know which actors or actresses Bowers boinked, dig into the memoir instead. Otherwise, buckle up for a fascinating, albeit unwieldy, doc that is as freewheeling and intricate as its subject.

AMURILLO@OCWEEKLY.COM

SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD **was directed by Matt Tyrnauer**

Just a Hunka, Hunka . . .

BY MATT COKER

THE KING

CHARLOTTE STREET FILMS

Won't You Be My Neighbor? This documentary takes you to the heart of the late Fred Rogers' career. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Thurs., July 26, 11:45 a.m., 2:15 & 4:45 p.m. $8–$11, also at Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Thurs., July 26, 12:15, 2:35, 5, 7:20 & 10:10 p.m. $9.50–$12.50; and Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., July 26, 1, 4 & 6:30 p.m. $8.50–$11.50.*

To Hell and Back: The Kane Hodder Story. Derek Dennis Herbert's documentary chronicles the harrowing life of the stuntman who survived a near-death accident to become the man in the hockey mask. *The Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org. Thurs., July 26, 12:30, 3, 5:30 & 8 p.m. $7–$10.*

***Il grande silenzio* (The Great Silence).** A vicious bounty hunter and a mute gunslinger lock horns during the Great Blizzard of 1899. *The Frida Cinema; thefridacinema.org. Thurs.–Fri., July 26–27, 1, 3:30, 6 & 8:30 p.m., Sat., 2:30, 7:30 & 10 p.m. $7–$10.*

Wonder. Stephen Chbosky's family dramedy about a boy with facial differences entering fifth grade at a mainstream elementary school for the first time. *Orange Public Library, 407 E. Chapman Ave., Orange, (714) 288-2400. Thurs., July 26, 2 p.m. Free. also screening at Aroyosta Park, 415 W. Elm St., Brea, (714) 990-7112; and San Gorgonio Park, 2916 Via San Gorgonio, San Clemente; www.san-clemente.org/recreation-community/special-events. Fri., 8 p.m. Free.*

Ferdinand. Carlos Saldanha's 2017 animated Disney hit is about a bull trying to escape from his captors. *Cedar Grove Park, 11385 Pioneer Rd., Tustin, (714) 573-3226. Thurs., July 26, activities, 5:30 p.m., screening, dusk. Free.*

Newsies: The Broadway Musical. It's an encore screening of the Tony Award-winning musical's staging at the Pantages Theatre in Hollywood in September 2016. *Various theaters; www.fathomevents.com. Thurs., July 26, 7 p.m., Sat., 12:55 p.m. $15.*

North of Nightfall. Mountain bikers brave harsh temperatures and volatile weather to ride trails hidden among the glaciers high in the Arctic Circle. *Troy Lee Designs, 380 Glenneyre St., Laguna Beach, (949) 715-8142. Thurs., July 26, 7 p.m. $7*

Yellow Submarine. It's a 50th-anniversary run of the cartoon that was made at the height of the Beatles' popularity. *Art Theatre, (562) 438-5435. Thurs., July 26, 9 p.m. $8.50–$11.50.*

The King. Director Eugene Jarecki takes Elvis Presley's 1963 Rolls-Royce on a musical journey. *Art Theatre, (562) 438-5435. Fri.–Sat. & Mon.–Thurs., Aug. 2, 1:30, 4, 6:30 & 9 p.m., Sun., 1:30 & 4 p.m. $8.50–$11.50.*

Cars 3. Veteran race car Lightning McQueen mentors a newcomer. *La Habra High School, Stadium Pool, 801 W. Highlander Ave., La Habra, (562) 383-4205. Fri., doors open, 6 p.m., screening, dusk. Ages 3 and older, $2.*

Pretty In Pink. Poor girl Andie must choose between the affections of her doting childhood sweetheart and a rich but sensitive playboy. *Fashion Island, Neiman Marcus-Bloomingdale's Courtyard, 401 Newport Center Dr., Newport Beach, www.shopfashionisland.com. Fri., check in, 7:30 p.m., screening, dusk. $10 (includes a bag of warm popcorn).*

Up. Disneyland's summer movie series continues. *Juarez Park, 841 S. Sunkist St., Anaheim; publicaffairs.disneyland.com/community/celebratesummer/ Fri., 7:45 p.m. Free.*

Big Hero 6. Hiro, his friends and his older brother's health-care robot battle an evil villain in San Fransokyo. *Placentia Champions Sports Complex, 505 N. Jefferson, Placentia, (714) 993-8232. Fri., 8 p.m. Free.*

Zootopia. A rabbit cop tries to solve a missing-persons case. *Irvine Regional Park, 1 Irvine Park Rd., Orange, (714) 973-6835. Fri., dusk. Free.*

Enter the Dragon. The 1973 film stars Bruce Lee as a fighter avenging the death of his sister. *The Frida Cinema; thefridacinema.org. Fri., 11 p.m., Sat., 8 p.m. $7–$10.*

The Wiz. Sidney Lumet's 1978 musical fantasy adds soul to *The Wizard of Oz*. *The Frida Cinema, thefridacinema.org. Sat.–Sun., 11:30 a.m. & 5:15 p.m.; Sun., 2:30 p.m. $7–$10.*

Sailor Moon R and S: The Movies. The beloved Guardian of Love and Justice returns to the big screen. *Various theaters; www.fathomevents.com. Sat., 12:55 p.m. (dubbed in English from original Japanese); Mon., 7 p.m. (in Japanese with English subtitles). $15.*

The Gods Must Be Crazy. Passionate Africa advocate Jim Holden introduces the Jamie Uys film. *Bowers Museum, Kay Courtyard, 2002 N. Main St., Santa Ana, (714) 567-3677. Sat., 6 p.m. $5–$15.*

The LEGO Ninjago Movie. First, the band Sugar Lips perform live. *Little Cottonwood Park, 4000 Farquhar Ave., Los Alamitos, (562) 430-1073. Sat., doors open, 6:30 p.m., screening, dusk. Free.*

The Room. Tommy Wiseau plays an amiable banker having a grand old time with his fiancée—until his conflicted best friend joins in to form a love triangle. *The Frida Cinema, thefridacinema.org. Sat., 11 p.m. $7–$10.*

The Rocky Horror Picture Show. Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $8.50–$11.50.*

Across the Universe. Young lovers become involved with the protests and counterculture movement of the '60s. *Various theaters; www.fathomevents.com. Sun., 2 & 7 p.m., Tues.–Wed., 7 p.m. $12.50.*

Rashomon. Arguably Akira Kurosawa's most influential film. *The Frida Cinema, thefridacinema.org. Sun., 8 p.m. $7–$10.*

Blue Velvet. So many great Frank Booth lines. *The Frida Cinema, thefridacinema.org. Mon.–Thurs., Aug. 2, 2:30, 5, 7:30 & 9:50 p.m. $7–$10.*

The Mask of Zorro. After the original Zorro escapes from prison, he and his successor have two things in common: a vendetta against the corrupt governor and love for Zorro's long-lost daughter. *Julianne and George Argyros Plaza, 600 Town Center Dr., Costa Mesa; www.scfta.org/MovieMondays. Mon., set up, 5:30 p.m., screening, 8 p.m. Free.*

The Sting. George Roy Hill's 1973 caper film about two Depression-era grifters pulling an elaborate con on a mob boss. Programming is intended for ages 18 and up. *Costa Mesa Donald Dungan Library, Community Room, 1855 Park Ave., Costa Mesa, (949) 646-8845. Tues., 4:45 p.m. Free.*

The Goonies. A group of misfits seek pirate treasure to save their home. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

I, Tonya. Allison Janney won the 2018 Best Supporting Actress Oscar for playing the skater's mother. *Fullerton Public Library–Osborne Auditorium, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Wed., 6 p.m. Free.*

Death of a Nation. Far right political commentator aims to explain what racism and fascism are so conservatives can defend themselves against the Left's accusations of the same. *AMC Mesa Pacifica, (562) 430-8780. Tues., 7:30 p.m. $20; also at Orange County Federation of Republican Women, 26701 Aliso Creek Rd., Aliso Viejo, www.ocfrw.org; and Edwards Long Beach Stadium 26, (844) 462-7342. Wed., 7 p.m. $10.*

Grateful Dead Meet-Up at the Movies. Deadheads trade looking for a miracle in amphitheater parking lots for finding movie magic in cinemas nationwide. *Various theaters; www.fathomevents.com. Wed., 7 p.m. $12.50.*

The Lord of the Rings: The Two Towers. Frodo and Sam continue on their mission to destroy the One Ring. *Regency South Coast Village, Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $8.*

The Intern. A widower abandons retirement for an internship at a fashion website. *Fullerton Public Library, Osborne Auditorium, (714) 738-6327. Thurs., Aug. 2, 1 p.m. Free.*

Beauty and the Beast. The live-action remake of the Disney animated classic. *Canino Real Park, 13602 Parkcenter Lane, Tustin, (714) 573-3226. Thurs., Aug. 2, activities, 5:30 p.m., screening, dusk. Free.*

Rachel Hollis Presents: Made for More. Hollis aims to use her story to inspire women to chase their biggest dreams. A Q&A with her follows. *Various theaters; www.fathomevents.com. Thurs., Aug. 2, 7:30 p.m. $15.*

Beach Blanket Bingo. This 1965 musical comedy about deceptions is set against the worlds of skydiving, beach partying and biker ganging. *Crystal Cove State Park, "Beaches" Film & Media Center (historic Cottage No. 13), 8471 N. Coast Hwy., Laguna Beach, (949) 497-7647 Thurs., Aug. 2, 8 p.m. Free*

MCOKER@OCWEEKLY.COM

Midsummer Dreams

Two troupes try to break free of the Bad Shakespeare rap

BY JOEL BEERS

Theatrically speaking, summer means Shakespeare. A lot of Shakespeare. Too much Shakespeare. And all too often over the past 20-plus years, these eyes and ears have been bored to the edge of the existential abyss by directors and actors who tackle material they can't handle—and who look and sound awful while doing it.

Which is why I'm focusing on the New Swan, which has conclusively proven capable of breaking from that constraining mode of Bad Shakespeare, and the Wayward Artist, which certainly seems to have its head—and nether regions—pointed in that direction.

Since its opening season of 2012, the New Swan Shakespeare Festival's artistic director, Eli Simon, and his incredibly talented company of actors, designers and directors have positioned New Swan as the best Shakespeare producer in the county. Its initial selling point was its unique venue: a 160-seat, three-level, outdoor cylinder hewn from wood and steel that serves as a mini-Elizabethan theater. It is different, intimate and in-your-face (literally), as well as the coolest place in Southern California to see the Bard. But a spare is just a spare, and the novelty would quickly wear off if Simon and crew weren't passionate about the most important thing in any Shakespeare production: telling the story—not only by being faithful to the text, but also by having a great deal of fun with it. Whether the shows have been kept in their original period or updated in era or setting, any New Swan production I've seen has yet to fall flat. The company is smart and more than capable of bringing the Shakespearean vocabulary and delivering his poetic profundities, as well as being earthy, alive and, frequently, electrifying.

That is even true for one of Shakespeare's most overlooked romances: *The Winter's Tale*. While billed as a romance by scholars, it's more of a tragedy that ends happily. Call it a tragicomedy. At least in the first act, it weighs in big on the tragedy, as the delusions of a mentally imbalanced lead character, Leontes, the King of Sicily, result in the death of his young son, attempted infanticide, and the imprisonment and subsequent quasi-death of his pregnant wife, Hermione.

It's one of Shakespeare's later plays, and some scholars have suggested the playwright was suffering from depression at the time and tried to write his way out of it by slapping happy endings on plays that deal with heavy shit. True or not, it's difficult to inject much levity into a play that traverses such turbulent ground, and to her credit, director Beth Lopes doesn't force the issue. Instead, she keeps things focused on the story, with some nice directorial flourishes, such as positioning Hermione as the character of time to finish the first act, foreshadowing the supernatural shenanigans to come. The cast—from prime actors such as Jesse Sharp (Leontes), Anica Garcia-Degraff (Hermione) and Sean Spann (the King of Bohemia) to the 19-person ensemble that includes Thomas Varga as a Keystone Kops-like bear—never misses a beat. If this is one of Shakespeare's plays that you are mostly unfamiliar with, this rendition is a perfect opportunity to acquaint yourself with it.

COURTESY OF UC IRVINE

The other play in repertory (with the same actors) is one of Shakespeare's most familiar: *A Midsummer Night's Dream*. Simon, who directs, says it is a gender-shifting production set in the 1950s.

Meanwhile, you have just one weekend to familiarize yourself with a new theater company that has surfaced at the 75-seat theater in the Grand Central Arts Center in downtown Santa Ana. The Wayward Artist is a group of (mostly) Cal State Fullerton professors and alumni who have started out with anything but a whimper. Artistic Director Craig Tyrl calls its production of *Twelfth Night: A Galactic Farce* "bawdy, highly irreverent, sexually charged and a ridiculously funny adaptation of Shakespeare's original." For reasons that may be self-evident, Tyrl and company are keeping what Shakespeare's play is being used to parody on the down-low (let's just say rebels and a mean empire), as there are some entertainment conglomerates that aren't shy about using their deep pockets on anything that might be construed as cribbing from their lucrative intellectual properties. But he promises the show is "accessible, fresh, fun and innovative in a way I think Shakespeare originally intended."

That sounds intriguing, but wait until you get a load of the troupe's Aug. 11 production, a staged reading of a new tragicomedy by Kyle Cooper and Ryan O'Connell, *Fatty*, a musical about the life and times of Roscoe "Fatty" Arbuckle. Sign us up!

THE WINTER'S TALE* AND *A MIDSUMMER NIGHT'S DREAM
at the New Swan Theater, UC Irvine, 4002 Mesa Rd., Irvine, (949) 824-2787, newswanshakespeara.com. Wed.-Sun., 8 p.m. Both shows ran in repertory through Sept. 1. $15-$64.

TWELFTH NIGHT: A GALACTIC FARCE
at Grand Castral Arts Center, 125 N. Broadway, Saata Ana, (657) 205-6723, www.thawaywardartist.org. Thurs.-Fri., July 26-27, 7.30 p.m.; Sat., 2 & 7.30 p.m.; Sun., 2 p.m. $20-$25

ARTSOVERLOAD

» AIMEE MURILLO

July 27-Aug. 2

A PLEIN AIR PAINT-OUT: Laguna Plein Air Painters Association members create pieces live in less than two hours to support the Bowers Museum's "California Bounty: Image and Identity 1850-1930" exhibition. Sun., 10 a.m.-noon. Free. Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600, www.bowers.org.

ART TALKS AND TEA. MIX IT UP: This artist panel is part of a weekly series of art discussions with Festival of Arts exhibitors. Wed., 1-2 p.m. Free with festival admission ($5-$15). Festival of Arts, 650 Laguna Canyon Rd., Laguna Beach, (949) 494-1145, www.foapom.com.

"BIGGER THAN PLASTIC: A CONVERSATION ON MICRO PLASTICS & SUSTAINABILITY": An expert panel discusses the environmental issues brought upon by the overuse of plastic and how to shift gears toward a more sustainable and eco-friendly lifestyle. Thurs. 6:30 p.m. Free. Pacific City, 21010 Pacific Coast Hwy., Huntington Beach, (714) 930-2345, www.gopacificcity.com.

"JOY OF PAINTING WITH BOB ROSS LANDSCAPES": Instructor Joy Lugo leads participants in a painting class that teaches a Bob Ross-esque process to complete a landscape painting. Sat., 10 a.m.-1 p.m. $45 (includes materials). 18+. Catalyst at Art Supply Warehouse, 9630 Westminster Blvd., Westminster. (714) 891-3626, www.artsupplywarehouse.com/catalyst.php.

JUST PLEIN FUN: The 13th annual event features 10 award-winning artists painting Balboa Island scenes from sunrise to sunset. Live painting: Mon.-Aug. 3, Gallery open Wed.-Sun., 10 a.m.-5 p.m. Through Aug. 29. Fren & Dahra Rose Gallery, 223 Marine Ave., Ste. 1, Newport Beach. (949) 723-6171, www.dnbrabuse.com.

MANDALA ROCK PAINTING: This is an adult-level skills class with materials provided; registration is required. Sat., 11 a.m.-12:30 p.m. Free. Orange Public Library, 407 E. Chapman Ave., Orange. (714) 288-2400, www.cityoforange.org/244/Library.

"REFLECTIONS ON REFLECTIONS": Ning Zhou's photos depict the beauty of water reflections. Opening reception: Thurs., Aug. 2, 6-9 p.m. Exhibit runs through Dec. 15. Free. Ning Zhou Gallery, 357 S. Coast Hwy., Laguna Beach, (714) 726-1763, www.ningzhougallery.com.

SHE KILLS MONSTERS: A comedic play about a young woman named Agnes Evans, who enters a fantastical world of online gaming to avenge her deceased, *Dungeons & Dragons*-playing sister. Thurs. Sat., 8 p.m., Sun., 5 p.m. Through Aug. 19. $25-$28. Modjeska Playhouse, 21084 Bake Pkwy., Ste. 104, Lake Forest, (949) 445-3674, www.mphstage.org.

OCWEEKLY Bulletin

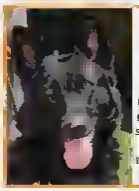
Feature your photo here!
Submit to ocweekly@ocweekly.com

Upcoming Events

2018 Healthy Junk Vegan Faire
SAVE THE DATE:
The Fifth Annual Healthy Junk Vegan Faire will take place on Saturday, July 28th, 2018 from 4pm to 10pm on Center Street Promenade in Anaheim, CA. Visit website for general event info. wwwveganfaire.com

Music Tastes Good 2018
Our mammoth two-day music, food, and arts festival returns to Marina Green Park, along the picturesque Downtown Long Beach shoreline, on September 29 and 30th, and will be headlined by none other than iconic British New Wave legends New Order (Saturday) making their only west coast appearance this year, and Grammy-nominated and Mercury Prize-winning English singer-songwriter James Blake (Sunday). Tickets at Eventbite

Messages



GIA
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Featured This Week

thewall_restaurant It's heating up once again in SoCal
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Cheers!

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Unsung Juke Box Heroes

How Foreigner intend to thrive in today's 'singles world'

BY CLAY MARSHALL

COURTESY OF FOREIGNER

After Journey's "Don't Stop Believin'" was featured in the 2007 series finale of HBO's *The Sopranos*, the 26-year-old song enjoyed a surge in popularity, one that arguably hasn't yet ceased. The high-profile placement also did wonders for its performers, as the band—whose star had dimmed considerably since their peak in the early 1980s—emerged from mid-tier status in the classic-rock pecking order and quickly re-established themselves as an A-level act capable of filling arenas and amphitheaters.

Foreigner haven't enjoyed a similar high-visibility moment in the pop-culture zeitgeist, but in recent years, the group have nonetheless experienced their own uptick in popularity. For decades, the outfit co-founded by British guitarist Mick Jones in 1976 was a tried-and-true stalwart of classic-rock summer tour packages, co-headlining multi-act bills with the likes of Styx and REO Speedwagon or opening for larger acts such as Def Leppard and, yes, Journey.

Following an odd-couple pairing that saw the group supporting Kid Rock in 2015, Foreigner have quietly clawed their way back to headliner status. Last year, they completed a successful two-month tour of American amphitheaters with support acts Jason Bonham (son of late Led Zeppelin drummer John Bonham) and Cheap Trick, and this year, they've swapped out the latter group for Whitesnake on a 29-city U.S. trek that concludes at FivePoint Amphitheatre on Aug. 1.

According to bassist and musical director Jeff Pilson—who joined the band in 2004 following lengthy stints with Dokken and Dio—Foreigner's recent success is no accident. "That was the game plan all along," the 59-year-old says. "It's been an organic build, but we're definitely on an upward trajectory. We worked very hard to achieve that."

Pilson—who has called Southern California home for more than 35 years—credits Foreigner's growth to factors both internal and external. "There's a lot of little contributors," he says. "We had songs on *American Idol* and *Glee*, so there's a bit of that—not to the degree Journey had, but little [impressions] that helped with current relevance. But I think most of it just comes down to hard work, especially the past 13 years since Kelly [Hansen]'s been in the band."

A former singer for the '80s hard-rock act Hurricane, Hawthorne native Hansen took over for original singer Lou Gramm, whose voice powered classic-rock evergreens such as "Urgent," "Hot Blooded" and "Cold As Ice." Few long-running acts are able to prosper after parting ways with their original vocalists, but Pilson believes Hansen is one of the main reasons why Foreigner is once again closing shows today.

"I give a lot of the credit to Kelly because we have a front man who delivers every night," he says. "We're [also] a kick-ass band, we're fun to watch. And we have great material courtesy of Mick Jones' brilliant songwriting. We have all the right elements, and we've worked really hard to get the word out. We built it the good, old-fashioned way. We went out there and played."

Pilson's own efforts have also been instrumental in Foreigner's resurrection. He serves as a sort of quarterback—and, occasionally, a drill sergeant—tasked with making the seven-piece band sound as good as possible. "Being musical director is a pretty easy job because everybody in the band is great," he says. "I certainly don't have to be over everybody's shoulders. Basically, I just have to make sure that the live performance is up to snuff and that everybody's doing the right thing."

One of the best-selling acts of all time, with an estimated 80 million albums sold worldwide, Foreigner are the 14th most-played artists on American classic-rock radio—ahead of rock royalty such as the Who, the Doors and Fleetwood Mac—according to a 2014 study by FiveThirtyEight. The band have seven multiplatinum albums, as well as 14 Top 20 singles—the best-known of which, the power ballad "I Want to Know What Love Is," topped the Billboard Hot 100 for two weeks in February 1985 and has since been covered by acts as disparate as Mariah Carey and Wynonna Judd.

But despite being one of the cornerstones of the format that used to be known as album-oriented rock, Foreigner recently signaled their intention to move away from the full-length-album business model. "[It's] a reaction to what's going on in the music business right now," Pilson says. "There's just not a lot of momentum for full-length CDs of new material for anybody. Maybe Beyoncé and Kanye West, but it's a different game out there right now. It really is a singles world again."

In recent years, the group have released a steady stream of new work, including last year's *40* (a greatest-hits compilation commemorating the band's ruby anniversary) and the new *Foreigner With the 21st Century Symphony Orchestra & Chorus*, but they haven't recorded a studio album since 2009's *Can't Slow Down*. According to Pilson, that won't change any time soon.

That's not to say the group won't unveil new songs in the future. "There's a creative side that needs to keep involved in new things," Pilson explains. "You need to do that as an artist, but we don't have any problem recognizing the fact that the old material brought people [to our shows]. It is what it is. I think we're responding in a way that keeps us as artistically vital as we can be but, at the same time, makes the best of the situation we're in."

Three days after Foreigner perform in Irvine, the band will play a special show in Sturgis, South Dakota, that will give new meaning to their hit "Double Vision," as five former members—including Gramm—will take the stage alongside the group's current lineup. Fans of numerous classic-rock bands whose past and present players can't get along—Kiss, GNR and Van Halen, we're looking at you—would jump at the chance to witness such an event, but Pilson says Foreigner have "long since transcended" any petty disagreements with their alumni, as proved by two such shows last fall.

"It was the 40th anniversary of the band, and Mick wanted to share it with the other guys," Pilson says. "It was just a really positive experience. We all got along great. At the end of the night, all of us got up onstage at once and did the last couple of songs. What can I say? It was fun. Music, last I checked, was supposed to be fun. We're lucky because everybody's a grown-up, and whatever baggage [that] caused them to break up a million years ago is long since over. It's great that the fans get to see it, and we enjoy it, so why not?"

FOREIGNER

perform with Whitesnake and Jason Bonham's Led Zeppelin Evening at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, www.fivepointamphitheatre.com. Aug. 1, 6 p.m. $37.50-$995 (includes meet and greet). All ages.

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JASON SWANN

Don't Give Up the Fight

Five Finger Death Punch finally hit us with a long-awaited album

BY JOSH CHESLER

Five Finger Death Punch are finally ready to slay Irvine with a long-awaited album, which makes its public debut in front of thousands at FivePoint Amphitheatre this Friday However, for the band that toiled over their long-gestating seventh release, *And Justice for None* isn't new at all. In fact, they're already looking ahead to what's next.

"[*And Justice for None*] was actually supposed to come out a while back, but we had some legal things with our record label [Prospect Park] that we had to deal with," says drummer Jeremy Spencer. "Once those were all resolved, we could finally move forward and put this thing out. We've been living with it for so long that we're almost ready to start recording something else, but we're excited to share it with the fans."

Although it may have come out about a year later than it should have, *And Justice for None* kept Five Finger Death Punch's streak going as one of the most popular (and best-selling) hard-rock bands in the world. With a dedicated fan base and commercial success that most acts only dream of, the headbanging quintet still haven't forgotten their early days as one of the many Las Vegas-based rock acts in the late 2000s.

"Time seems to go by really fast because we're always so focused on the present with what we're doing in our daily bubbles, but those early records are certainly very important to us," Spencer says. "They started everything for us, and I'm very proud of those records. When we first made *The Way of the Fist*, we just made a record that we wanted to listen to because we weren't hearing that kind of stuff in music. Now, [Five Finger Death Punch] have just continued to grow and get more popular with fans to where we can headline big arenas and tour the country, and we're grateful to be able to continue to do this in a day when it's not really easy to be successful in the music business."

Of course, gone are the days when the guys of Five Finger Death Punch could just get together to write, record and produce an album without being interrupted by both professional and personal duties. That's why records such as *And Justice for None* mean more to them than some of the band's "easier" releases—it's also why a major tour such as their current, nationwide, co-headlining trip with Breaking Benjamin gets them to bring out all of the bells and whistles.

"Everyone on the bill has had success on the radio, so there's a lot of public awareness for this tour," Spencer says. "I think it'll be a big, diverse crowd, and we're friends with these bands, so we're always excited to play with them."

Giving the audience the most bang for their buck is the primary motivator for the veteran rock act, as they plan to fill their set with as many toys and cool visuals as they can. "We want people to leave going, 'Man, that was incredible,'" Spencer says. "We want to leave an impression. We're all fans of live shows and have been to great concerts, and it's cooler to see stuff going on than not. At a tiny club, sometimes you'll see people just stand there, but if you're headlining an arena or a festival or something, you need to put on a show. Otherwise, people will get bored by song three, and they'll go get beers."

FIVE FINGER DEATH PUNCH
perform with Breaking Benjamin at the FivePoint Amphitheatre, 14900 Chinon Ave., Irvine; www.fivepointamphitheatre.com. Fri., 6 p.m. $50-$143.72. All ages

COURTESY OF LEVITATION ROOM

Friday

THE DARTS; BEE BEE SEA; THE ATOM AGE; MEAN MOTOR SCOOTER, GREG ANTISTA & THE LONELY STREETS 9 p.m., $5 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com.

DJ DUIK 9 p.m., $30. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com

DRAKE PARTY PRESENTS: NICE FOR WHAT? 9 p.m., $15. 18+. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim. (714) 778-2583. www.houseofblues.com/anaheim.

EARTH, WIND AND FIRE. 8:15 p.m., $55-$75, all ages. Pacific Amphitheatre at the OC Fairgrounds, 100 Fair Dr., Costa Mesa. (714) 708-1500; www.pacamp.com.

JENNY AND THE MEXICATS; VIERNES 13. 8 p.m. $23-$25. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8292; www.alexsbar.com.

PLAYBOI CARTI 8 & 11 p.m., $40, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryoc.com.

Saturday

AMERICA; JEFFERSON STARSHIP 7:30 p.m., $16-$45, all ages. Pacific Amphitheatre at the OC Fairgrounds, 100 Fair Dr., Costa Mesa. (714) 708-1500. www.pacamp.com

BIG MONSTA, THE SHAKES, ANNIE MCQUEEN, SPIRIT MOTHER 8 p.m., $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com

EMO NIGHT BROOKLYN, FORREST KLINE, JORDAN PUNDIK 8 p.m. $10-$12, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com.

FUNK FREAKS 9 p.m., $5. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com

JESSICA HERNANDEZ AND THE DELTAS; RUDY DE ANDA, BODEGAS, DJ LILI BIRD 8 p.m., $12-$14. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8292. www.alexsbar.com.

THE PRAYER CHAIN 8 p.m. $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583. www.houseofblues.com/anaheim.

RUDE AND IRIE, WITH WESTERN STANDARD TIME; THE DERONAIRES, THE STEADY 45S, AND MORE 5 p.m., $10-$15, all ages. Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544 gardenamp.com

Sunday

CHXPO, EDDY BAKER, SLIMESITD, DIEGO MONEY, BANKROLL RICO 8 p.m., $10-$50, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600. www.observatoryoc.com.

ENJOY, DISTRACTOR 8 p.m. $10, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

SLEEPING WITH SIRENS Summer acoustic tour, 6:30 p.m., $22, all ages. Garden Amp, 12762 Main St., Garden Grove. (949) 415-8544. gardenamp.com

WARREN G 9 p.m., $20, 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

Monday

THE SUGAR RIG RIG DOLLHOUSE, PARADISE VULTURES 8 p.m., free. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com

YUNG PINCH 8 p.m., $25, 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com.

Tuesday

THE PHARCYDE 11 p.m., $20. 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

SANTOROS, THE ALTONS 8 p.m. $8, 21+. Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995. www.martysonnewport.com

Wednesday

AFTER FUNK, THE NEW HIPPIES 8 p.m., $8-$10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039. www.wayfarercm.com.

RAVEENA 9 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

SUPERSUCKERS 9 p.m., $15, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995. www.martysonnewport.com

Thursday, Aug. 2

LEVITATION ROOM, THE SHIVAS, THE RASH DOGS 8 p.m., $8. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039. www.wayfarercm.com.

VACATIDNER; SEGO 9 p.m., $16, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com

YUNG BANS 8 p.m. $20-$75, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600. www.observatoryoc.com.

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THURS. SEPT. 13TH @ 7:15PM
THE ULTIMATE GUIDE TO FEMALE ORGASM
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Quickies

I've been faithfully reading your column in the *Chicago Reader* for years, and now I'm reaching out to you about my own problem. I've been dating this guy for almost a year. Everything is great, except one thing: He wants me to kick him in the nuts. It really bothers me, and I'm not sure what to do. He's very serious about it, and he brings it up every day. It makes me really uncomfortable that this is some sort of fetish of his, and I need help taking steps forward.

To Kick Or Not To Kick

P.S. I play soccer, and I kick hard.

It's a kink called "ball busting," TKONTK, and as long as you don't kick him full-force—or even half-force—you're unlikely to do permanent damage. That said, childless guys who are into ball busting are often advised to freeze their sperm just in case. And while it's not a hugely popular kink, it's common enough that ball-busting porn exists, as well as ball-busting Tumblrs, ball-busting blogs, etc. Take it slow at first, particularly if your guy has only fantasized about this and not experienced it.

PS. A guy who brings up his kink every day deserves to be kicked in the nuts—unless he's into ball busting, in which case he doesn't deserve to be kicked in the nuts.

My husband and I were married in Toronto, Canada, in 2005, before marriage equality came to the United States. Does the U.S. government recognize our Canadian marriage, or do we need to remarry in the U.S.? Can you find out from one of your legal friends?

Does Our Marriage Apply?

"The U.S. government does recognize your marriage," said Robbie Kaplan, one of my legal friends—and the attorney who represented Edith Windsor before the U.S. Supreme Court and won. In *United States v. Windsor*, the Supreme Court ruled that the federal government was required to recognize legal same-sex marriages, thereby gutting the Defense of Marriage Act. "We did the same thing," Kaplan added. "We were married in Toronto in 2006, and the U.S. recognizes our marriage. No need to get married again here."

Hi Dan, I am getting in touch because I thought you might be interested in the following article: "Getting to the Bottom of Pegging." For open-minded people who are open to butt play, pegging is a great way to spice things up in the bedroom. But what exactly is pegging, and why is it a thing now? Sex and relationships expert Tami Rose knows how important it is to try new things in the bedroom. She would be able to provide an article explaining what pegging is and tips for your more adventurous readers who want to give it a go. I look forward to hearing your thoughts.

[Redacted] PR Agency

Pegging? Never heard of it. Wait—what's that, Wikipedia? "Pegging is a sexual practice in which a woman performs anal sex on a man by penetrating the man's anus with a strap-on dildo. . . . The neologism 'pegging' was popularized when it became the winning entry in a contest in Dan Savage's Savage Love sex-advice column [in 2001]."

I'm in a six-year relationship with a guy you will probably deem DTMFA-worthy, but I deem round-up-able to the One. My kids already regarded him as their stepdad before we moved in together about eight months ago. That's when I learned he's an addict: He drinks, smokes weed and jerks off to porn for about two hours every day. He has been this way for more than 20 years, and I have zero delusions he will change for me. Recently, he told me he has very little sexual desire for me, that he knows my pussy in and out and it's boring, but he loves my companionship. How do I deal with this so we can move forward together as an incompatible couple?

Sex Addict Partner

A romantic partner who says something as cruel and negating as what this man has said to you, SAP, either wants out of the relationship or is grooming their partner for much worse treatment to come. If he wants out of the relationship, the verbal and emotional abuse will escalate until you finally leave him. If he doesn't want out, the verbal and emotional abuse will escalate a bit more slowly, so that, like the proverbial frog in the pot of boiling water, you don't realize exactly how bad it's getting and how much damage it's doing to you—and your kids.

I know it's not what you wanted to hear, SAP, but I'm going to say it anyway: DTMFA.

I'm a competent in-person lover, but I'm the worst at Skype/FaceTime/WhatsApp sex. I can't get the angle right, I don't know what to wear, I feel shy, I don't know what to say, I can't get off, I giggle like a 15-year-old girl getting her first French kiss under the bleachers. I'm going to be away from my gay for most of the summer, and I need to figure this out. Any advice or tips?

Struggle Keeping Yonder Penis Entertained

A 15-year-old girl may giggle the first time she gets French-kissed under the bleachers—or she may not—but a girl who giggles the first time probably isn't going to be giggling the 50th. So just keep at it, try to relax and enjoy yourself, and ask your partner to take the lead. I.e., if you don't know what to do, ask him to tell you what he'd like you to do. SKYPE—but only follow the orders you're comfortable following.

What's the fairest way to determine who should get tied up?

Bondage Bottom Boyfriends

Whoever was tied up last time does the tying up this time, and vice versa.

Do you ever wear panties, Dan? Would you post a picture of yourself in panties online? I think you would look good in panties.

Panties Are Nice To You

While I have no particular aversion to wearing panties, PANTY and while I will not deny the allure of the models at xdress.com, I've never worn panties and have no plans to start. As a consequence, I won't be able to post a picture of myself in panties online to delight you and horrify everyone else.

How much sex is too much sex?

Numb Over Numbers

"Enough is as good as a feast."

—*Mary Poppins*

On the Lovecast *(savagelovecast.com): Dan and the lesbian panel! Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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TOKE OF THE WEEK
» MARY CARREON

Orchid Essentials' Bubba²

They say vaping is better for your health than smoking from pipes and joints, but that's not always the truth. Sometimes, inhaling plant matter into your lungs is healthier than the mysterious (and toxic) byproducts oil makes after heating it past its smoke point. So, vape oil is one of those things you don't want to skimp on.

As someone who prefers both eating and inhaling plants, it's hard for me to enjoy vaping. Usually vape oil doesn't get you as high as smoking the actual flower; it tastes like, uh, mysterious chemicals. And most vape hardware doesn't yield an easy puffing experience. It sometimes feels as if you're trying to get a smoothie through a straw that has the circumference of a bread crumb. It's the worst. Getting high isn't worth it at that point.

When I was recently handed an Orchid Essentials vape pen, I expected a similar experience. But the exact opposite happened. I took one puff of the Bubba Kush oil, and not only did it smoke as though I were sipping a smoothie from a boba straw, but it also had hints of bubble gum and flowery flavors. Fifteen minutes after taking two hits,

COURTESY OF ORCHID ESSENTIALS

I was baked like a cupcake—so much so my friend asked me what time it was, and I responded, "Wednesday."

The high was unexpectedly heavy. My eyes were red. I was hungry… and ready to curl up on the floor in the back corner of the restaurant I was eating at with my friend. The high is ideal for nighttime activities that don't involve getting off the couch—that is, unless it's for ice cream.

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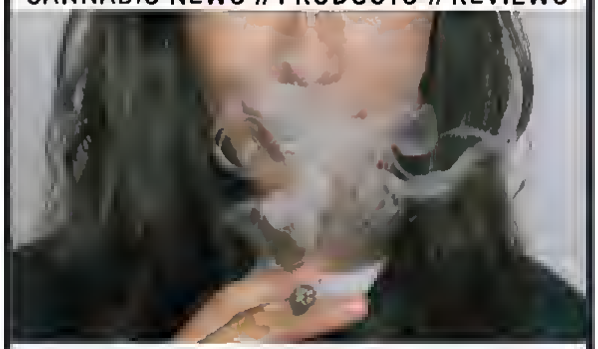

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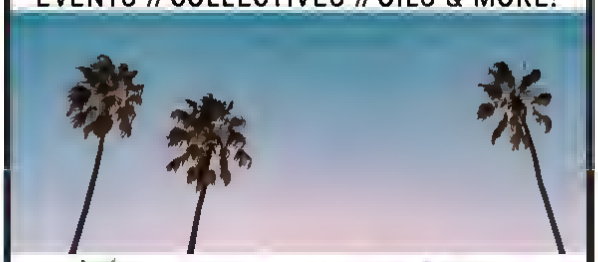

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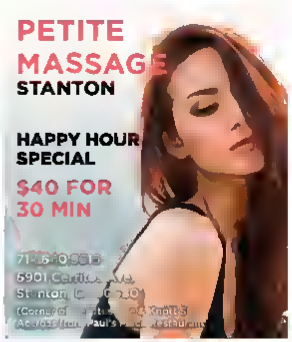
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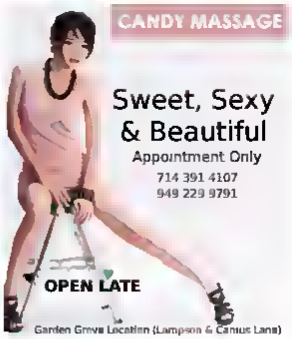
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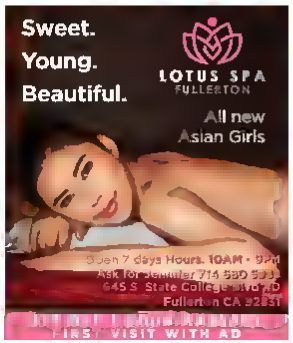
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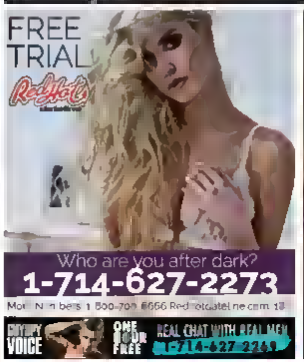
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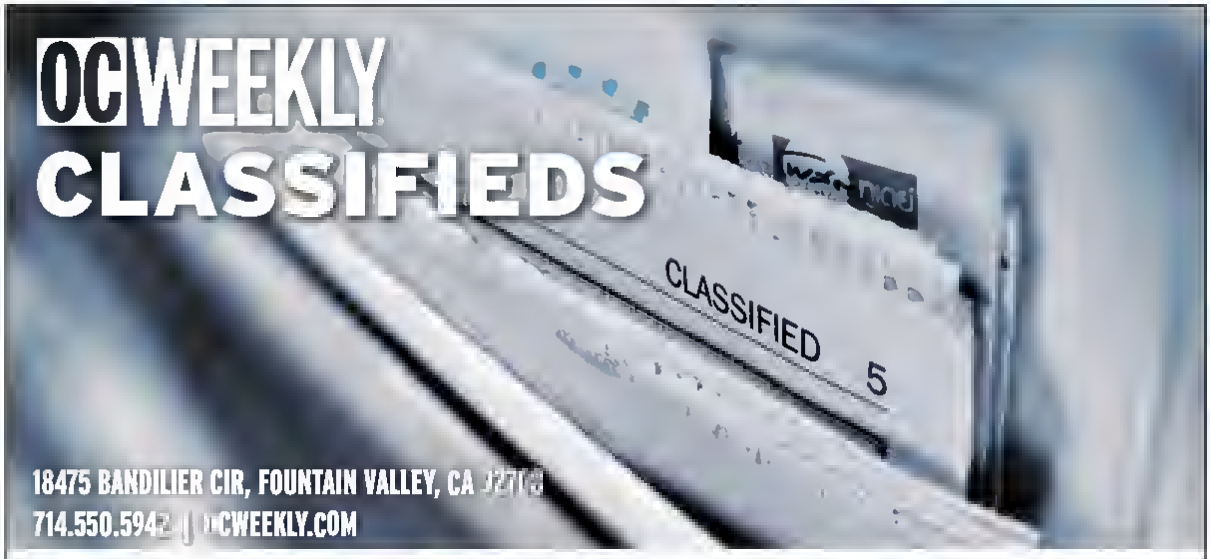

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Ballroom Blitz

Atomic Ballroom kick-starts the heart of dancing in downtown Fullerton's historic Williams Building

BY TAYLOR HAMBY

The Santa Fe train and bus lines run through the city of Fullerton like a main artery straight to the heart of downtown. Terrestrial travelers flow through the district as though clusters of white blood cells—in and out with each arrival and departure. The pulse of the few blocks that make up the historic downtown is sometimes slow and sedentary, other times wild and raucous.

And the building that has served as the right atrium to the heartbeat of downtown since 1927 is the Williams Building. This three-story brick building on the National Registry of Historic Places has served many functions in its time, but providing a space for the local community was at the heart of each function. It's been a post office, an events center, a meeting hall for several community-volunteer organizations, a ballroom and, of course, a speakeasy (as in a real one, necessitated by Prohibition, not a trend).

The building (also called the Odd Fellows Temple) was constructed in 1927 for and by the Independent Order of Odd Fellows, a Stonecutters-like fraternal organization, and designed by member and Fullerton resident Oliver S. Compton. In 1928, Lodge No. 103 opened to the public. The second story served as an exclusive meeting hall for the Odd Fellows, and the third floor operated as a speakeasy. The ground floor was open to the public and initially served as a post office.

After World War II, Dave Williams returned home to Orange County and in 1949 opened a chain of Army and Navy supply stores called the Williams Co. The company leased out the ground floor that was formerly the post office for a few years before purchasing the building outright from the Odd Fellows in 1962.

"One day, an attorney stopped by and suggested the dancing stop after picking up cans that were being thrown out the window," recalled Sam Williams—one of the titular Williamses who have owned the building since the early days of the county's post-World War II business boom—in a 2004 *Fullerton News-Tribune* article. This anecdote would have been from around 1964, when Sam took over his brother Dave's business. The Williams Co. was once synonymous with Levi's 501s and denim jackets in North Orange County and later scouting and camping supplies; it would be a staple of downtown Fullerton for nearly half a century.

The store's stone's-throw proximity to the train station made this location the shipping-and-receiving hub for the Williams' surplus store chain around Orange County. What was once a hotbed for dancing and drinking on the sly—and doing whatever it is Oddfellows do in their fancy odd-fellow robes—later laid dormant for decades. The plain brown boxes of surplus inventory, which sat scattered about the second floor, belied the lively activity that once stomped and stepped about the wood ballroom. Only the original Art Deco-era lighting and sconces kept the dancehall flame alive during those years.

COURTESY OF THE FULLERTON HISTORY ROOM

And in 2002, the pulse jumpstarted again. The Imperial Ballroom moved from Buena Park to the second floor of the Williams Building, where it has served as a defibrillator to the local community, operating as a dance studio and events center.

One such event is Inspiration Weekend, a three-day swing-dancing soiree every March. Nikki and Shesha Marvin, owners of the Atomic Ballroom in Irvine, run the event and were quite taken with the venue. When they found out the owner of Fullerton Ballroom and Dancesport Center was looking to move and sell, they Lindy-hopped on the opportunity to purchase.

The partners—in dance, business and marriage—met at the Atomic Ballroom in Irvine in 2003 when Shesha was an instructor and Nikki (who was featured in the *Weekly*'s 2007 People issue) was learning swing dancing. It was on the floorboards of that industrial-park dance studio that the pair fell in love with dancing together—and each other. In 2008, the Atomic Ballroom went up for sale, and the Marvins purchased it from the original owners.

Under their lead, the Atomic Ballroom has brought to Orange County many varieties of dance, from classes and social dances seven nights a week at their Irvine studio to Strutter's Ball, a weekly swing-dance social night at the historic Women's Club in Old Towne Orange on Wednesday nights to Muse Burlesque, a monthly show that brings world-class seductresses and striptease artists to the stage of the Copper Door in Santa Ana's Artists Village.

A decade later, a similar, yet different, opportunity has presented itself for the duo to purchase a local dance legacy. The Atomic Ballroom is expanding to a truly historic spot, with close ties to dancing. And, according to Shesha, it's the perfect home for the historic dances the Atomic Ballroom teaches.

"The partner dances that we are involved in—such as ballroom dancing, swing dancing, Argentine tango, country—these are all historical dances," he notes. "It's not like the dance was invented a few years ago and it's the new fad. And we're really into building communities around social dances. It's pretty rare that a dance studio also hosts social dances. We're going to keep the dancesport engine going here, but we're also going to infuse Fullerton with social dancing.

"We've created a social atmosphere that welcomes everybody of all ages," he continues. "It's amazing when teenagers are dancing with people in their eighties and everybody is just coexisting, and all different social backgrounds come together, and they swing dance or ballroom dance or salsa dance or tango dance."

The Odd Fellows Temple will again be a place of community gathering. "I think it's a really good pairing to have vintage dancing be at a vintage building," says Shesha. "It's just going to feel really magical."

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